

“Re-“visioning” Intertextualities in R. K. Narayan's Novels: Comparative-Cultural Critique

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Abstract: The concepts of revisiting, redoing, rethinking, re-imagining, re-visioning, rereading, reinterpreting, rewriting etc. imply improvisations or new dimensions added to the earlier knowledge. The wavering loyalties of the colonized reader are not yet theorized in India (see Nancy Hogley). So reading *A Passage to India* or *The English Teacher* in the light of post-colonial or cultural theories will certainly not only deconstruct but discard hegemonic intra colonial judgments of Indian comprador class of imitators of Anglo-American New Critics. R.K. Narayan is the cultural product of Anglo-American “regional modernism”, British colonialism and indigenous elitism.

Reading of Edward Said's *Culture and Imperialism* or Homi K. Bhabha's *Nation and Narration* will lead us to new comparative perspectives on RKN's fiction. It is not an accident that similar Brahminical “innate nativism” (see Chomsky) can be traced in *The English Teacher* and “distant Diaspora-immigrant nativism” in Vidyaprasad Surajprasad Naipaul's *The House for Mr Biswas*. Not only poetics but also international cultural politics of recognition has influenced both the selection of *The Guide*. To be brief, rereading of RKN's fiction with rich Interdisciplinarity and multiple approaches will certainly produce new knowledge. Does Narayan really “write back to the empire”? Why? W. B. Yeats wrote, ““What Next” asked Plato's Ghost?” The Seminars and Conferences are meant to debate such questions.

Keywords: **Revisit-** meant to look at the same object after some period with new perspectives and historical contexts. **Intertextuality-** a new concept used to analyze structures of the text at the microscopic level. The other terms such as interculturalism, **internationalism**, etc are used to undermine the out-dated concepts such as influence, imitation, originality, autonomy, authenticity etc. **Comparative cultural study-** is the American concept, but comparative culture criticism is the British one. It reveals the Janus face of Indian fiction.” Family Romance” is the Freudian concept in psychology. It is a metaphor of “love and hate” relationship of writers writing in the same language. **Castealization:** I have coined this term after theory of “racialization”. It helps us to theorize “self and other” in literature on the basis of caste-varna system..

Time for a pause, right there, I'm beginning to do exactly what I've always criticized the Naipauls for doing: drawing grand, sweeping conclusions from the flimsiest of anecdotal evidence. After all, one cannot be unaware that in trying to paint even an impressionistic portrait of contemporary Indian society and culture, one is recalling a concept to undefinable that T.S. Eliot was curious enough to call his book on the subject: *Notes Toward the Definition of Culture* and George Steiner, two and half decades later, could do no better

that subtitle *In Blue-beard's Castle* as Notes Toward the Redefinition of Culture. I have neither the desire nor the ability to attempt to define or redefine this slippery term; one cannot entirely forget the pro-Nazi poet Hanns Johst's declaration, "When I hear the word 'culture', I reach for my gun."...

- **Shashi Tharoor.** "India at Forty-nine: Notes Toward an Impression of Indian Society and Culture Today". *Midnight to the Millennium and Beyond*. New Delhi: Penguin Books, 1997:278.

Much water has flown under the bridge than what Tharoor means by "Indian society as culture" in terms of "the social heritage and contemporary life of Indians". Tharoor's title exhibits the echoes of intertextuality of Salman Rushdie's controversial *The Midnight's Children*. Moreover, revisiting any colonial text from the postcolonial comparative cultural perspectives would reveal a number of unexplored contradictory aspects than what is seen through the elitist "blue" eyes of Tharoor in *Midnight to Millennium*, R. K. Narayan in *The English Teacher* and Meenakshi Mukherjee in *Realism and Reality: Novel and Society in India* or M.K. Naik in a host of articles and books on Indian writings in English. Tharoor's sibling relationship and "family romance", in Sigmund Freud's famous terms, with Naipaul's *The Area of Darkness* or *A Wounded Civilization* and Rushdie's *The Midnight's Children* is apparent in this essay. Similarly the fiction of the first famous trio i.e. Raja Rao, Mulkraj Anand and Narayan needs to be "revisited" with not only new strategies of reading their texts as a symbolic political unconscious act but also as products of Western, in Edward Said's phrase, "culture and imperialism." Stepping back and looking comparatively with post-colonial and postmodern perspectives at R. K. Narayan's fiction and contemporary reality after nearly seventy years is more or less similar to what Chinua Achebe did in his "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (1972) and Henry Louis Gates in his *Race, Writing and Difference* (1995). Elsewhere I (2011) have coined the term "castealization" based on Western "racialization" of literature to study national and international affiliations of intertextualities in Indian literature.

So concepts of revisiting, redoing, rethinking, re-imagining, re-visioning, rereading, reinterpreting, rewriting etc. imply improvisations or new dimensions added to the earlier knowledge. In Harold Bloom's terms all reading is misreading and revisions lead to new creations. Intertextual relations are determined by the anxiety of influence and in Sigmund Freud's concept "the family romance of writers". The pre-text makes the post-text possible. The author child is the father of stalwart "writerly" writer. Which R. K. Narayan do we want to revisit, from which perspectives? Does he represent the rich, in Bakhtinian terms, "carnivalization and heteroglossia", of diverse Indian cultures and languages? For whom did he write? In order to answer such pertinent questions we have to take the descriptive term "revisiting" to the deeper analytical conceptual level. For the intellectuals undernourished by colonized traditional curriculum of mono-literary studies it is still a greater challenge to reinterpret colonized texts with pseudo-secularism and cultural illiteracy without Raymond William's vision and

commitment to challenge Leavisian Great Tradition of critical thought.. In the new millennium of internationalization of literatures it demands postmodern interdisciplinary approaches; but our criticism is stuck in the mire of Anglo-American modernity. See the simple dictionary meanings of the word “revisit” in the title of the theme of the Seminar. The Dictionary meanings are many: To visit again, A second or repeated visit. (The American Heritage® Dictionary of the English Language, Fourth Edition copyright ©2000 by Houghton Mifflin Company. Updated in 2009. Published by Houghton Mifflin Company). **revisit (Verb)** - visit again; "We revisited Rome after 25 years". **return** - go or come back to place, condition, or activity where one has been before; "return to your native land"; "the professor returned to his teaching position after serving as Dean" (Based on WordNet 3.0, Farlex clipart collection. © 2003–2008 Princeton University, Farlex Inc).

Our “revisit” to Narayan with ideology of Namwar Singh's preaching to decolonize Indian mind and prior to him Ngugi wa Thiong'o's battle cry for decolonizing African mind would certainly bring new revelations and rewards. It is Ngugi's “homecoming” (1972) and the agenda of “abolishing Departments of English” (1976) might help us more than our too subjective and impressionistic caste conditioned Indian criticism. It should be noted at the outset that the wavering loyalties of the colonized reader are not yet theorized in India (see Nancy Hogley). In “re- examination” of Narayan's *The English Teacher*, sixty six years after its birth, by the post-independent Indian readers fed on Anglomean postcolonial theories and affected by indigenous, in Edward Said's word, “affiliations” of regions, religions, class and caste, needs new cultural approach today. For example, reading *A Passage to India* or *The English Teacher* in the light of post-colonial or cultural theories again enriches our understanding. But for this we have to read Harold Bloom's “introduction” to the first and compare the latter with Naipaul's *A House for Mr. Biswas* in Fanonian terms. Such revision is bound to deconstruct and discard hegemonic intra -colonial judgments of Indian comprador class of imitators of Anglo-American New Critics; but also take us to their resistant counterparts in Black aesthetics.. In fact, R.K. Narayan's oeuvre is the cultural product of Anglo-American “regional modernism”, British colonialism and indigenous elitism. In this sense, Meenakshi Mukherjee's Brahmanical concept of “twice born” fiction falls short in contrapuntal analysis of cultural hybridity in any Indian English novel. Its is confined to, in Edward Said's term, the “worldliness” of the earliest sociological twin process namely Anglicization (modernization) and Sanskritization (Brahmanization) used for analyzing the process of acculturation after the elitist cultural contact with Europe. But why only “twice born”? Has it not projected the monolithic Brahminical image of Indian literature to the Western world? What about indigenous “native” cultural transformations? Why are they excluded both from *Kantapura* and *The English Teacher*, albeit both are set in the villages? Hence the cultural representation of “the Other's double” in Indian English fiction is yet to become the subject of discussion. In this cultural sense the terms such as “Indianness”,

Indianize”, nativize” etc are very deceptive. We may be able to trace how old wine in new bottle may be more poisonous, if we understand why Americans always condemn the French theories of structuralism, deconstruction and intertextuality as “poisonous”.

Moreover, in our literary image building cultural industry, to use Fanonian theory, “the battle for reciprocal recognition” is determined by hierarchical cultural capital and degree of illiteracy. Consequently, this dominant Orientalist (British -Brahmanical) image of earlier Anglo-Indian, later Indo-Anglian- Commonwealth and the latest Indian writing in English by the Indian elitist writers with traditional, in Pierre Bourdieu's sociological concept, “cultural capital” must have led the German scholar Hyacinth Cynthia Wyatt to undertake the research topic for the doctoral degree “R. K.Narayan as a Brahman Novelist” submitted to Universitat Rovira I Virgili in 1997. We hardly find such cultural materialism and semiotic approach in our double colonized Indian critical thought. No one can dare to think of such inflammatory cultural area of research where devils fear to tread in a pseudo-secular environment. This shows how and why the term “culture” is considered not only the most difficult word among three English terms but also the most inflammatory of all as demonstrated by George Huntington in *Cultural Clash*. It is necessary to study any Indian literary text as a Walmikian as well as Homeric cultural battlefield. In the tsunamis of globalization it is a right time to rethink of not only the relevance of true contributions of our stalwarts but also devise new strategies of rereading colonialisms of various kinds and replacing literary theories for survival in the new competitive literary market of the global village. I hope this Seminar is a welcome beginning in this direction. But we should think of its concrete returns in terms of marketing new knowledge by producing books to be sold all over the world. Of course, there is the ending in the beginning itself. As a creative writer and comparatist-culturalist, I limit this discourse only to the intercultural and international intertextualities in two novels.

It is necessary to demonstrate comparatively, with the help of theory of intertextuality, how literature in all formerly colonized countries is Eurocentric, two-toned, multi-faced, and multi-layered. Owing to the, in Michael Echeuro's words, “culture conditioned imagination” in a peculiar Indian systemic way, a researcher, the victim of Anglo-American critical theories, and local structures of culture and imperialism. Let us juxtapose two samples of the titles and conclusions of the Doctoral theses carried out in the same year in India and Germany. Ramesh Dnyate's “The Novels of R.K. Narayan: A Typological Study of Characters”(1996) was completed in University of Pune under the guidance of a “reputed Marxist interpreter of literature” and published with a bibliography which includes only eighty books but any periodical. The contents do not show least awareness of Interdisciplinarity and the conclusions remain at very superficial levels. The final paragraph runs as follows:

In short, the typological approach may be regarded as a strategy to

focus on the essentials in the craft of Narayan's novel. The essentials seem to have been reflected (a) in Narayan's presentment of the epic of the ordinary conceived on the stage of the middle-class Malgudi; (b) in his bifocal vision of comic irony perceiving the essentially illusory nature of the life and (c) in his positive vision of life despite its predestinate or karmic conception (170).

This title seems to be a misnomer and we do not know how Narayan's characters are "cultural products", which are determined by double binds of imperialism. The majority of Indian doctoral works on Rao and Narayan, excluding Anand, exhibit salient features of "culture and imperialism" and project the image of their novels as "prose epics of India" (see M. K. Naik). Elsewhere, I (1997) have demonstrated how *Kantapura* is "a bogus prose epic" of anglicized elitist India. What is consciously or ignorantly ignored by Indians is objectively analyzed by the foreigners. Hyacinth Cynthia Wyatt's "R. K. Narayan as a Brahman Novelist" (1997), in Germany, is a simple cultural study, which demonstrates once again how foreigners have studied Indian languages and literatures better than Indians. We cannot imagine of the first paragraph of the conclusions in this work in any caste and culture conditioned Indian criticism. The first paragraph runs as follows:

Throughout this study, it has been shown that Hindu culture and Narayan's Brahmanical beliefs and preparation constitutes the substratum of his novelistic work. This study has also called attention to the strong presence of Narayan's Brahmanical heritage and erudition as revealed by the recurrence of cultural symbols and allegorical tendencies that appear at different levels of understanding in all his novels. It has been demonstrated that the myths and teachings continually influence the psychology and behavior of Narayan's protagonists, many living out roles similar to the mythological, some even with the same names, such as Chandran in *The Bachelor of Arts* (the myth of the King Chandran), Savitri in *The Dark Room* (the myth of Savitri), Vasu in *The Man Eater of Malgudi* (Vasu, the King of the Sudras). (172).

Now crossing the boundaries of one language and literature is inevitable in anglobalization. Let us study comparatively Narayan's *The English Teacher* and Naipaul's *A House for Mr. Biswas* to illustrate interculturalism and both poetics as well as politics of culture in fiction. What structures of literary feelings did go in making of Narayan's and his counter-part immigrant Naipaul's novels? Naipaul's *A House for Mr Biswas* is a fine example of continuation of "distant nativism" of a different kind by the immigrants, especially diaspora writers of the original Brahman caste in majority. The names of his characters such as Mr Mohun Biswas, Shama, Tulsi, Ganesh, Jairam, Govind, Leela etc., have distinct myths and legends associated with them and they are deeply rooted in Indian ethos. Even the names of houses, places and stores such as a Hanuman House, a Tulsi store, a Tulsi shop etc, remind us of, in Derek Walcott's compliments used in his Nobel lecture, "the fragments of the great epic culture" on that distant island in the British colony. William Walsh has

cited Gordon Rohlehr's observations to show how: 'The book can be interpreted on several levels. There is the obvious surface level where Biswas can be seen as a second generation Indian who, although rebelling against his own decaying Hindu world, cannot compromise with the Creole world of Trinidad' 65). Walsh has not commented on the impact of British "high" culture and literature on Mr. Biswas. As an outsider, Walsh cannot claim adequate cultural literacy of India also, but recommends it Naipaul's masterpiece and further points out:

...The members of the community in *A House for Mr. Biswas*, even those like the Indians who were exempt from formal, historical slavery, carry about with them in their attitude and posture, in their management of life and feeling, the indelible mark of the slave, who is supremely the unnecessary man... Mr. Biswas constructs the proof of his necessity...that he becomes a model of man, just as the history and situation which formed him are seen to be a metaphor of the process which constitutes any man (30-31).

It is not the coincidence that Nayarayan's protagonist is constituted in the same mould of the Brahmanical Vedic culture with very few local differences. I (2005) have demonstrated how a single "sign" like "bell" plays a significant semiotic role in the cultural structure of a novel. Wyatt has analyzed Narayan's protagonists in terms of four *ashramas*. Like his Raju (*The Guide*), Raman (*The Painter of Signs*), Mr Biswas acquires knowledge through books and learns to help people as well *sarvadharmas*. Mr Biswas represents *griastha* also. But he is the product of more hybridized culture which is reflected in a ritual meal described by Ganesh:

'Open a tin of salmon,' Ramlogan ordered. 'And get some bread and butter and peppersauce and some avocado pears'. And he went himself to look after the preparations, saying, 'We have a author in a family, a man, girl...' After quoting these lines Theorux writes, 'In the first year of their marriage Ganesh beats Leela considerably. No brutality is attached to beating; on the contrary, they are a source of pride for traditional Hindus. Mr. Biswas, not a wife-beater reflects....' (58).

The interdisciplinary exploration of such Hindu culture specific structures in both the novels and the degree of westernization illustrate the significance of comparative culture studies. The problem of creative tension in representation of the colonized needs to be studied with reference to theories expounded by Frantz Fanon, Edward Said, Homi K. Bhabha and others. For example, Said argues:

Think the narratives through together within the context provided by history of imperialism, a history whose underlying contest between white and non-white has emerged lyrically in the new and more inclusive counternarrative of liberation. This, I would say, is the full situation of postmodernism, for which Lyotard's amnesiac vision has been insufficiently wide. Once again *representation* becomes significant, not just as an academic or theoretical quandary but a political choice.

How the anthropologist represents his or her disciplinary situation

is on one level, of course, a matter of local, personal, or professional moment. But it is in fact part of a totality, one's society, whose shape and tendency depend on the cumulatively alternative or deterrent and oppositional weight made up by a whole series of such choices.... The main point is that anthropological representations bear much on the presenter's world as on who, or what is represented (224).

The sources of this interculturalism and internationalism should be traced to the Anglo-American project of high modernism and aestheticism. The Joycian trend of modernization of myth had reached the Gate Way of India as well as shores of West Indies along with other western, to use Edward Said's term, "traveling theories" of novel. The Anglo-American "Project of Modernity and Aesthetic Experience" was designed in the 1920s immediately after the First World War. Narayan wrote his fiction in the next decade. Of course, he amalgamated Indian reality and "cultural heritage" in Western technique. Apart from Narayan's alien technical devices, Wyatt's mastery of deconstructing "Indian" myths from Vedas to modern "Bharata" can be hardly found in the corpus of Indian criticism on Narayan's novels. So his objective semiotic cultural interpretation of Narayan's novels is a novel intervention in Indian critical thought. Albeit not comparative, his cultural materialistic approach is so neutral and scientific that there is not a single casteist tinge that spoils the image of any caste. It is a very illuminating thesis of less than two hundred pages and not voluminous duplicate compilation like Indian "A Critical Study of R.K. Narayan's Life, and Works." If similar myth making is traced to in V. S. Naipaul's *A House for Mr Biswas* set in a village in the West Indies, it will be more revealing and rewarding comparative cultural study. The semiotics of names of persons and places carries with it not only their religion, markers of identity; but also history, politics and what not. Perhaps Shakespeare wanted to ignore them when he said "What is there in a name?" His characters and plots of the plays were structured by the western culture and society. It matters most as to how the creative writer uses or misuses/subverts these classical texts in his own fiction. Walsh has explored several "personal matters" in Narayan's life which reveals the texture of hybridity of Indian and Western elements of culture. His wife used to play tennis with white women in the club. Walsh observes:

An Indian child of this class and caste was introduced to the classical Indian tales, myths, and Vedic poetry very early in life (11).

...He went first to the Lutheran Mission School (Madras) where he was one of the few non-Christians and the only Brahmin boy in his class. Scripture classes were devoted to lampooning the Hindu gods and ridicule was poured on the Brahmins, who, it was said, while claiming to be vegetarians sneakily ate fish and meat in secret and were probably responsible for the soaring prices of those commodities (12-13).

All such auto/biographical references helped the earlier comparatists in traditional studies of literary influences, imitation, mutation, echo, adaptation, translation, offshoots, echoes, plagiarism, and so on. But in

new comparative cultural study it is more important to analyze the structures of writer's literary feelings in terms of the interculturalness, interliterariness, internationalness and intertextualities at the microscopic levels. The concept of regionalism in *The English teacher* is guided by contemporary "aesthetics of regionalism" depicted by William Empson in the essay of the same title. Our comparative culture criticism has to give equal importance to the study of both poetics as well as politics of cultural productions. In the age of information traditional umbrella term "autobiographical approach" has taken a new avatar of "literary biography" In the introduction to a recent book aptly titles as *Built of Books: How Reading Defined the Life of Oscar Wilde*, Thomas Wright observes:

Wilde's reading was the chief inspiration for his writings. He was essentially a pre-modern author who adapted and conflated the books he read, rather than a Romantic writer concerned with originality and self-expression. His works are saturated with allusions from his vast and miscellaneous reading: they form a little library of exquisite echoes...Wilde knew how to use books- the traditional symbols of authorship and learning in Western iconography- to convey his culture and his literary achievements. (6-7). Wilde devoured and luxuriated in books. ...Wilde talked of books and often talked like books; he talked so well that he seemed to talk books away. He told stories based on books and countless anecdotes and jokes about them; in his writings, his characters are frequently compared to books... (7).

Narayan (and also by 'heritage of loss' Naipaul) belonged to the priestly class and culture traditionally known for monopolized classical learning. He was a son of the Headmaster of the Secondary School, and William Walsh, like Wright, has used Coleridge's famous phrase, a true 'library cormorant' to show how was fed off a varied diet of books in the school.

Certainly the above cited references, albeit exclude any reference to Indian books; have contributed to the shaping of spirit of *The English Teacher* (1945) which we will consider later. In addition, a comparitist, like monoliterary critic, should not believe the authorial confession cited by Walsh as follows:

'After Scott I picked up a whole row of Dickens and developed his London and the queer personalities therein. Rider Haggard, Marie Corelli, Moliere and Pope and Marlowe, Tolosti, Thomas Hardy- an indiscriminate jumble; I read everything with the utmost enjoyment (14).

It is very interesting to compare literary intertextuality in these sample texts. Narayan's protagonist is a teacher of English in the pre-independence phase of the freedom struggle, which gives rise to the resistant literature of, to use Fanon's phrase, "fighting phase". It is neither the product of Fanonian violence nor of Gandhian non-violence but rather of a priestly ideological "return to the village", especially Malgudi colored by American aesthetics of regionalism. Krishna is a college teacher, but the literary intertextuality is neither exhaustive nor

illusive in Wildean sense. The absence of Indian texts, both *deshi* and *margi*, shows how Western cultural imperialism had been alienating our intellectuals from their own roots. It is the first person narrative which reflects the dilemma of Krishna caught between two pulls: indigenous rustic and alien modern. His family is in the village and he stays in the college Hostel and engages four lectures per day. The colonized life is full of paradoxes. Krishnan who once “devoured” English books and hopes to write poetry and later fiction by following British models and by reading books on creative writing in English now begins to hate the white master's language and literature. This Prospero-Caliban Complex needs to be illustrated in detail. The monotony of this exercise in, to use a strong term in Black aesthetics, “daffodilization” of minds and dislike of teaching profession strikes the reader in the opening paragraph itself: “some sort of vague dissatisfaction, a self rebellion” (5). Like Mr Biswas, the dominant presence of British texts in his consciousness is noticed in the next paragraph. The married teacher tells:

I took stock of my daily life. I got up at eight every day, read for the fiftieth time Milton, Carlyle and Shakespeare, looked through compositions, swallowed a meal..(5).

He teaches *King Lear* to B.A. Junior students. Four lines from the stormy scene are quoted. The teaching of grammar and composition provides another but for a mild satire. He writes further:

I spent the rest of the period giving a general analysis of the mistakes I had encountered in this batch of composition- *rather* very, as *such* for hence, split infinitives, collective nouns, and all the rest of the traps that the English language sets for foreigners ... Then I set men on Exercise in essay writing on the epigram 'Man is the master of his destiny'. “An idiotic theme,” I felt, “this abstract and confounded metaphysics” but I could not help it.” I had been ordered to set this subject to the class (5, 6). Further there is a pun on 'Kant' and 'can't', American spelling and domination. The father in law of the protagonist provides one more model for him to rise up in arms against the British education system and tender the resignation to return to the village. He brings out the contradiction in the life of his father-in-law: “He was a B.A. of the olden days brought on Pater, Carlyle and Scott and Browning; personally looked after by Dr. William Miller, Mark Hunter, and other eminent professors in Madras... refused to enter Government service, settled in village..(19)

Two theoretical aspects might explain some aspects of intra and inter-national colonialism and imperialism. The love and hate relationship with the ruler's culture and education takes us to the sources of comparisons in *Miseducation of Negroes*, *The Pedagogy of the Oppressed*, *Masks of Conquest: Literary Study and British Rule in India*.

Unlike Rao in *Kantapura*, Narayan has not mentioned M.K. Gandhi's name that was the fountainhead of nationalism in those days. Here steps in the intra-cultural clash in India. So the resistant elements in this novel need to be studied at two levels: national and *international*. The latter is illustrated by the following intertextuality: “I picked up *Taine's History of*

Literature and leaned the glass against it.” ‘Taine every time’ I muttered (22). But it is a very meek resistance which fits well into the pattern of the flexibility of the comprador class. Later Jane Austen’s *Pride and Prejudice* is mentioned as a text for non-detailed study. However, nowhere there is a deeper psychoanalysis of such literary responses. It seems that Narayan consciously guarded himself against British stream of consciousness techniques which had penetrated into Rao’s novels. For locating such elements in a text we have to take into consideration several factors such as place of writing, implied readers, publishers, critics, local creative tensions etc.

Krishna’s creative urge is the only oasis in this desert. When he becomes introspective he thinks loudly: ‘Nothing to do, Why not write poetry? Ages since I wrote anything?’ My conscience had the habit of asserting itself once in six months—Some pieces written in English and some in Tamil... (He hopes to publish them Wordsworth’s “She was the phantom of delight” and Keats’ ‘A thing of Beauty’... are cited. ‘The Ode to the West Wind’ gives the ironic touch to the letter of resignation submitted dramatically to Mr. Brown. The intertextuality of *Golden Treasury* (p.47) opens the Pandora’s Box of pre-independence plagiarisms in Indian poetry. Finally, before protagonist’s declaration in the resignation that “I am up against system”... “The whole system of education” “insensible Shakespeare’s sonnets or the ode” are referred to in passing. The soft corner for the twin process of Anglicization and Sanskritization does not allow Narayan to resist the Western tradition of education just like Achebe in Africa and Braithwaite in Caribbean islands. There is some nationalist spirit which entered through the freedom struggle movement. But it remains at the superficial level.

Although the similar name of both protagonists invoke cultural signs associated with Lord Krishna, the degree of their literary acculturation differ in few ways. But similarities are many. Hindi texts and Jairam’s teaching influence Mr. Biswas less, but British texts play vital role in making him a journalist of *Trinidad Sentinei*. *Bell’s Standard Education*, *Volumes of Comprehensive Knowledge*, *Collin’s Clear -Type Shakespeare* other Western, especially British, texts mentioned by Naipaul speak volumes for his more dialogic imagination and richer cultural hybridity in his novel. Paul Theroux writes:

His marriage is not a secret in Oagotes, he is welcomed tearfully by his mother, pestered for details by his relatives, who have the same awe for Mrs Tulsi that Joe Gargery has for Havisham in *Great Expectations*. Mr Biswas’s confusion (how to explain to these simple people the ways of those in that great house?) is similar to Pip’s, but he must admit to himself that what he has done cannot be undone: ‘He was married. Nothing, now, except death, could change that’ (62).

Mr. Biswas, reading the *Meditations* of Marcus Aurelius and Samuel Smiles, is trying to be different from the Tulsis, from the people he knows, from his own parents. He is trying to escape from tedium (64).

In this way, both the protagonists “rise up against” two distinct systems in two different regions of the British colonies. Yet the structures of their literary feelings are not much different like those in the French or Portuguese colonies.

What changed Krishna's love of European literature into hate of western education and dislike to enter into the machine of otherness and made Krishna resign the post of the teacher of English in a college in the nineteen thirties? Narayan graduated in 1930 and after his M.A in literature made “half-hearted effort to teach”. This “love and hate” relationship needs to be studied in terms of Albert Memmi's *The Colonizer and The Colonized* (1957). He has theorized how the slave slowly internalizes the master's model and becomes Europe-America-centric. His resistance to the colonized wears different masks. For example, the colonizers always create the class of bourgeois” of their own color, taste and culture’ from among natives Frantz Fanon in his revolutionary *The Wretched of the Earth* and *White Skin, Black Mask* presented the psychoanalysis of their violence which led to the apartheid movement in Africa as well as the Black Panthers’ movement in the States of America. We cannot the violence of that kind in the Gandhian era of non-co-operation and non-violence in which Narayan conceived *The English Teacher* and other novels. Thus the major theme of resistance and nationalism, which is much hyped by formalist critics, needs to be reconsidered. “The white man's Burden” was shifted to the “whitish/ wheatish” highest class/caste among browns in India. Narayan's writings represent that bourgeois class/ caste which must have provoked “leftist students at Madras”, as Walsh reports. Narayan's as well as Raja Rao's elitist nationalism in their novels needs to be reinterpreted in terms of the literary representation of the subaltern. Ranajit Guha opens his article,” On some aspects of the Historiography of Colonial India” as follows:

1. The historiography of Indian colonialism has for a long time been dominated by elitism-colonialist elitism and bourgeois-nationalist elitism. Both originated in the ideological product of British rule in India, but have survived the transfer of power and been assimilated to neo-colonialist and neo-nationalist forms of discourse in Britain and India respectively. Elitist historiography of the colonialist or neo-colonialist type counts British writers and institutions among its protagonists, but has its imitators in India and other countries too. Elitist historiography of the colonialist type or neo-colonialist type is primarily an Indian practice but not without imitators in the ranks of liberal historians in Britain and elsewhere (1).

According to Alpina Sharma Knippling, the period of the 1930s and 1940s display show “ the alliance of nationalism and colonialism produced India's modern 'moment' and now the writing of a certain kind of fiction participated in this inauguration of modernity'(170). Further she observes:

R. K.Narayan (b.1906) and Raja Rao (b.1908), two early Indian writers in English, productively demonstrate how the literary project participated in the modern 'moment' inaugurated by the complicitous embrace of the discourse of the discourses of

nationalism and colonialism. Narayan's *The English Teacher* (1945) and Rao's *Kantapura* (1936) are novels produced at a time when the most volatile political imperative concerned the need for Indian subjects to position themselves vis-à-vis British colonialism and Indian nationalism. But with the exception of *Waiting for Mahatma*, neither colonialism nor nationalism occupies a central position in Narayan's novels of this or, for that matter any later period. Conversely, questions regarding colonialism and nationalism do occupy a large part of Raja Rao's *Kantapura*, but they are treated in such a way that they are deterred rather than addressed in both Narayan's *The English Teacher* and Rao's *Kantapura*, the, aspects of colonialism and nationalism are engaged in a sidewise fashion, indirectly and obliquely (170,171).

She has pointed out how *Kantapura* does a lip service to Gandhism, it fails to explain: why did it happen? Why did M.K. Naik laud *Kantapura* as "a prose epic of India"? How to decolonize such extensions of Anglomerican projects of modernism and aesthetics which demand, in Immanuel Kant's words, production of "ignorance" for retaining hegemony of aesthetics of "forms and culture." Our colonized curriculum produces much ignorance. It is necessary to take into consideration the second part of Kantian aphorism for gaining better comparative perspectives on all "Indian Writing in English" and the big process of internationalization of literature.. My (1999) works have brought out some hidden aspects of this intra- as well inter- colonialism. The different nature of colonialism and imperialism in Portuguese Goa still awaits explorations. Hence I am asked to translate my Marathi book *British Bombay ani Portuguese Govyateel Wangmay* (1999) into English (literature in British Bombay and Portuguese Goa) by the German publisher. In order to understand this complex creative process we have not only to master Blooming aesthetics of influence, Venetian theories of intertextuality, recent medical concepts of "textual intercourse" and K. K. Ruthven's long list of terms such as faking, remaking, retailoring, prefabricating, etc In addition to this it is necessary to define double colonized Indian reader as Nancy Hogley had done in case of Irish reader. From the new historicist perspectives is necessary to trace the significance of the relationship between culture and imperialism in Indian fiction. Since this talk focuses on intertextualities in a novel on the English teacher is befitting to cite some lines from Ngugi wa Thingo's' "The Writer in a changing Society"(1969). He himself is a committed writer and a teacher of English. He writes:

I too must have changed since I started writing in 1960. I was then a student at Makerere University College...I had read a number of writers, African and West Indian, and I knew that what they told, the song they sang, was different from what I had heard from the British writers who had been crammed down my throat in schools and at the University....I grew up in a small village...One day I heard a song. That song I heard as a child then spoke of things past and things to come. I was living in a colonial situation but I did not know... I believe that African intellectuals must align themselves with the

struggle of African masses for meaningful national ideal...Perhaps, in a small way; the African writer can help in articulating the feelings behind this struggle (7-50). I believe our revisit to RKN and his Malgudi threatened by the Special Economic Zone in Americanization “can help in articulating the feelings behind this struggle”. Keep it up.

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